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ABSTRACT

Effective writing is nearly impossible without engagement with the material. The informal journal may be the only place in the composition class which clearly respects and encourages students' individuality, and which cannot be accused of trying to force them into an academic straitjacket of a sometimes loose, sometimes tight, fit. At the same time, the opportunity exists to make the journal more than a psychological tool. If the journal can be used, in part, to "sneak in" disciplined composition pedagogy through creative assignments, with an emphasis especially on the special offerings the oral literary tradition provides, engaged, aware students who remember that they have an audience may be the result. Use of myths from the Native American tradition, for example, can serve as prompts for pedagogical purposes. (Handouts containing an abstract, an overview of the article, sample assignments, student responses, and readings are attached.) (PRA)

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Informal Freshman Writing of Orally-Based Literature And Its Relationship To Formal Writing

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Informal journal writing may take many forms: a subjective, emotional reaction to a piece of literature, a thoughtful commentary on an author's prejudices and ideologies, a simple summary, a response to a noteworthy phrase or allusion. Its uses as a forum for student-teacher communication and demystifying the process of putting pen to paper are well-established. The journal is also the place where the overtly "creative" side of writing may be explored in the first-year composition class. In this paper, I'll focus primarily on the use of orally-based literature (myths and folktales) in the context of a writer's journal, and its application to formal academic prose.

There's little denying that the expressionist/personal emphasis in composition studies suffered a decline in the last decade in favor of the cognitivist/social methodology. Richard Fulkerson points this out in his article "Composition Theory in the Eighties: Axiological Consensus and Paradigmatic Diversity" in the December 1990 issue of COLLEGE COMPOSITION AND COMMUNICATION. The somewhat dispassionate focus on audience and purpose, or, in other words, the effect a given piece of writing will produce on a given reader, or readers, has tended to supplant views such as Lou Kelly's in FROM DIALOGUE TO DISCOURSE (1972)--I quote here from Fulkerson's citation--"The content of composition is the writer--as he reveals his self, thoughtfully and feelingly in his own language, with his own voice." Such self-discovery has traditionally used the writer's journal as one of its vehicles. In marked contrast, Fulkerson mentions that James Williams's 1989 PREPARING TO TEACH WRITING is so pragmatically reader rather than writer-centered that he omits journal keeping entirely.

Is there a place for the journal in the cognitivist/social rather than expressivist/personal emphasis in the writing process? More importantly, can the journal, as sometimes the last bastion of "personal expression" on the part of a student in a composition class,

move beyond endangered-species status to address the need to stay "reader focused" in the current curriculum while still allowing the student to explore her or his own legitimate creative potential in a reasonably free manner?

Part of the answer, I think, lies in the use of the writer's journal as a bridge between the expressivist/personal emphasis on the one hand, and the cognitivist/social on the other. The creation of certain kinds of fiction writing can serve as the pillars that support that mental and psychological bridge. However, many of the first-year students I have worked with are used to keeping a journal (if they used one in high school at all) in the traditional ways: uninhibited, freewriting-style responses to given texts. The "uninhibited expression" activity engages only half of our journal exercises, however, and is interspersed throughout with the nontraditional. The very first journal assignment, in fact, asks the student for a creative response: he or she is to take on the persona of a non-protagonist in a brief work of fiction. The "Humpty Dumpty" chapter from Carroll's THROUGH THE LOOKING GLASS was the recent text of choice. Besides being fun for the student, this exercise provides an unintimidating way to see the other point of view, or, in the parlance of formal writing, "anticipate the reader's objections." Effective writing is impossible without empathy, and empathy is impossible without imagination. The student is reminded that creative thought occurs when one moves from the bounds of the familiar to the unfamiliar; and the Humpty Dumpty assignment has the advantage of taking on an often unfamiliar exercise in the context of a familiar tale. Also, because of the perceived lightness of its content, the student is set up for empathic success. And one of the great strengths of journal-writing is that it does indeed permit the student to be set up for success.

The journal assignments move on past several conventional entries to the heart of this particular journal experience: the writing of two aetiological myths. Aetiological myths explain the origin of natural phenomena, often specific geographical phenomena, answering "why" and "how"-type questions (for example, why does that river bend to the south at that particular point along its course? Why does the dandelion grow in this field and not that one, and so on). The definition of aetiological myths can be extended to include almost all aspects of human observation and experience (why do we grow old? why are there men and women, and so forth). They are myths of origin following the one great creation myth. I use myths from the Native American tradition as the primary texts for my students. Besides excellent source material for their own creative activities, I felt the need to supplement a section on "The Frontier Indians" in one of the texts I use (MAKING CONNECTIONS ACROSS THE CURRICULUM) with the Indians' own literary tradition. Material about the Native American experience, sympathetically presented, was all very well and good, but what of the Native Americans' own sacred tales, their own modern reflections? Taking the myths from the Native American tradition provided both a way to combat a subtle marginalization on the part of well-meaning textbook editors and very fine models of a form I wanted students to use as prompts for pedagogical purposes.

The variety of student responses to this assignment is startling, and without exception, each myth is invariably a delight. I've received explanations for why the branches of a particular crab apple tree in a small town in Vermont droop to the ground (to take a highly specific example) to reasons for the more obvious phenomena (the rainbow is always a popular choice). Student example #2 provides a particularly fine example of a student myth, I believe.

Clearly, the writing of the myths is enjoyable to the

students and engages their imaginations and interests. It therefore produces some of their best writing. As a perceived accessible and "simple" fictional format as well, it sets virtually every student up for success. Without exception the student finds she is capable of creating an imaginative tale. She is thus able to enjoy the fruits of personal expression within a more objective framework while remaining required to again keep her reader in mind. This time, the "reader" is more than just the teacher; the myths are the only journal work which are included in peer review. Students exchange the myths with each other in the same groups in which they exchange their formal essays. In these groups, they discover that, positive as their fellow students' responses may be, other students often find "holes" in the narrative, logical gaps, errors in coherence, or incredulously sudden leaps in time or place. Sull dull, mechanical matters as adequate transitions and sufficient details are discovered to be an essential part of all good writing, and this "easy" assignment suddenly becomes more than just something to be dashed off the cuff. It too must submit to the writing-as-process model and must work to please its audience.

A different kind of pedagogical purpose is also served by the discovery of the sophistication level behind "simple" tale production--an appreciation of the artistry behind the oral tradition. Many first-year students share an enjoyment of, but also something of a disdain for, the myth and the folktale, the parable and the fable, and, unfortunately, by extension, the aboriginal peoples who often created them. It is thought by some that technological primitivism is coupled with intellectual and artistic primitivism. Not the least of the benefits of the myth assignment (and later, the folktale one as well) is an appreciation of the sheer power and beauty of an Iroquois or a Blackfoot creation myth. The power of language and narrative to effect the perception of truth is glimpsed. How many of their own

myths, pleased as they may be with them, can honestly be said to contain the same sense of wonder as their native American models? Happily, the next formal assignment, which deals with Native Americans, sometimes does indeed show an increased appreciation of a marginalized people and the extent of their imaginative and narrative ahievements.

This appreciation is built on in the following journal assignment which allows the student a pure expressivist response. The student is asked to write a poem of her or his own in response to Linda Hogan's poem, "First Light." Many students produce poems of real sensitivity. Hogan, a member of the Chickasaw nation, writes of loneliness and betrayal, the compensations of connectedness with others and with the past, and of transcendent natural beauty. Students respond fairly naturally to these universal themes and find themselves vicariously identifying with the specifics of one Chickasaw woman's experience.

The student quickly returns to the task of anticipating reader objection and response within the framework of a "creative" assignment. She or he is next asked to create a dialogue between two individuals holding two different points of view, a task that is not altogether unfamiliar for many students. The source text is Howard Gardner's "The Compositions of Mozart's Mind" which analyzes Mozart's claim that he could hear an entire symphony all at once in his mind from the point of view of cognitive psychology. After listening to part of the first movement of Symphony #40, the students take on alternating voices in their journals (Gardner and Mozart, Mozart and Beethoven, Gardner and another psychologist, and so on) who discuss the issue from different viewpoints.

A final assignment returns the student to the world of oral tradition. This time, the genre explored is the folktale, and cross-

cultural variants of either "Snow White" or "Cinderella" are studied. Again the student is required to produce a tale which follows the general pattern found in all variants of the above tales (a presence of evil, a period of expulsion on the part of the heroine, a helpful presence or presences, a romance, a happy ending, and so on). The student may use either historical or contemporary settings, and humor is encouraged. The study of the cross-cultural variants extends the lesson of the unique cultural specificity of the oral tale one step further: narrative patterns and traditions are as universal as they are culture-specific. Students find that they follow the patterns and motifs of a Cinderella or a Snow White quite naturally, which is a pleasurable experience and enables them to appreciate the relative ease with which they can use the anecdote in a more formal piece of writing. Both are forms of study, after all, and therefore universally appealing. Furthermore, like the myth assignment, the folktale exercise helps to convince the dubious of the considerable skill required in tale production, the vitality which frequently accrues to it, and the need to imaginatively project oneself into the consciousness of an audience.

Given the value of fictionally-based and "creative" journal assignments in allowing the student a means of free semi-personal expression and a bridge to the intellectual demands of audience anticipation and reader awareness, one may ask a pragmatic question: are there tools required in the production of orally-based genres that translate fairly directly into the tasks required to compose an effective formal college essay? Here, I believe, are some of the possible cognitive and intuitive connections between the two writing tasks:

(1) First, the aetiological myth (and the primal creation myth as

well) deal with root cause of phenomena, answering the "why" and "how" questions of daily existence. The individual myth as a whole offers an ontological thesis explaining a particular fact of life. The analytical and persuasive essay addresses the ontologically-based questions of "why and "how" as well, and seeks explanations which lie below immediate outward appearance. The intellectual activity at work in the creation of the myth, at least in its transference to written expression, may represent a clearer form of the kind of processing at work in the creation of any persuasive argument.

(2) Secondly, the providing of multiple versions of a folktale, and at least two explanations of a natural or human phenomenon through the means of two or more myths precludes absolutist explanations and allows for both variety of viewpoint (reinforced again in the Mozart dialogue assignment) and great variety of expression. If "Snow White" can be told in six different ways, the verb "talk" or "walk" can be varied in six different ways too. The creative means of narrative can thus be translated to the formal prose level of diction as well.

(3) Thirdly, I move now from the cognitivist/intuitive level of connection to that of direct analysis. The myth and the folktale abound in vivid and plentiful detail and specificity of a non-superfluous kind. Particularly in the case of the myth, little doubt about the "truth" of its accounting should be left for the reader or listener to ponder. In addition to the big "why", all questions concerning place and method are answered. The Pacific Northwest Grizzly Bear legend, for example, explains the topographical features of Mount Shasta down to the "tracks on the rocky path on the south side of the mountain." Every factual question a reader (or listener) could ask is anticipated through such specificity, and the student can

take such passages as models for his or her own writing. Folktales, especially those retold by the brothers Grimm, show a similar attention to detail, often in the form of beautifully poetic scene painting (from "Sneewittchen": "Once upon a time in the middle of winter, when the snowflakes were falling from the sky like feathers"; "Envy and pride grew like a weed in her heart"; "the huntsman had made her a present of her life", and so on). Such passages can also be held up as examples of vivid imagery. In fact, the folktales are excellent stylistic models for much of the composition style we seek to encourage in our students: they rarely use the passive voice, relying instead on direct expressions and precise and vivid word choice, their sentence structure is compact and concise, and, above all, their pace is quick and their flow smooth. Interestingly, student versions of folktales, even when such in-class analysis has been minmal, tend to show the same characteristics, at least in comparison to their formal work, much as the "personal expression" commonly found in journals tends to be more interestingly written and more error-free than formal, evaluated work. For this reason, I offer the student a symbolic grade (meaning it does not count toward final grade calculation) on her or his myths and folktale if, as very often happens, the grade would be equal to, or higher than, the one he or she is making so far in his or her graded work, as well as an explanation for why the grade would be higher. When the student discovers she is capable of effective, controlled writing in one form, it's not unusual for her to discover she is capable of it in the more intimidating form as well.

In summary, effective writing is nearly impossible without engagement with the material. The journal may be the only place in the composition class which clearly respects and encourages a student's individuality, and which cannot be accused of trying to force her into

an academic straitjacket of a sometimes loose, sometimes tight, fit. At the same time, the opportunity exists to make the journal more than a psychological tool. If the journal can be used, in part, to "sneak in " disciplined composition pedagogy through creative assignments, and with an emphasis especially on the special offerings the oral literary tradition provides, an engaged, aware student who still emembers she has a reader to write for may be the result.

Abstract: "Informal Freshman Writing of Orally Based Literature and Its Relationship to Formal Writing"

Introductory Comments

Informal journal writing may take many forms: a subjective, emotional reaction to a piece of literature, a thoughtful commentary on an author's prejudices and ideologies, a simple summary, a response to a noteworthy phrase or allusion. Its uses as a forum for teacher-student communication and the demystification of the process that puts pen to paper are well-established.

The Use of Fiction in the Journal

The journal is also the place where the overtly "creative" side of writing may be explored in the freshman composition class. Fictionally-based journal exercises may serve as a means to increase sensitivity to a potential audience while avoiding the intimidating valuative aspect of the graded assignment.

First Assignments

Audience awareness begins with an invitation to address questions of grammar or general information to the teacher in the journal, thus establishing a conversation in print. This is followed with the requirement to take on the persona of a non-protagonist in a response to a piece of literature. "Traditional" journal responses are maintained in conjunction with such assignments.

Native American Myth and Poetry within the Journal Context

When the course moves on to a discussion of Native Americans, articles about the Native American experience are supplemented with materials by Native Americans, and students are provided with several aetiological myths and asked to respond with two or three of their own. In the process, they discover the level of sophistication required in such creation, a very new discovery indeed for many of them, and the need to maintain coherence at each stage of the tale. Many are surprised when reading each other's work to find "holes" in the narrative which a reworking at least partially rectifies, with clear implications for the writing-as-process model. Many more are surprised and pleased by their own imaginative abilities and learn the value of specific detail and anecdotal example in a formal assignment. The ensuing graded essay often shows greater stylistic sophistication and sometimes an increased sensitivity to a marginalized people and their art. A later request to respond to a poem by Linda Hogan with a poem of one's own results in poignant and thoughtful utterances and an apparent vicarious identification on the part of some students with the Chickasaw poet's experience.

Final Responses--the Dialog and the Folktale

The next journal response requires the student to construct a dialog between two ideologically disparate personalities, which (hopefully) results in an evident move away from cognitive

egocentrism. A concluding assignment asks the students to write their own contemporary version of a well-known folktale whose cross-cultural variants have been previously studied. Like the aetiological myth, the writing of the folktale helps convince the dubious of the universality of tale creation, the considerable skill involved in its production, the vitality which frequently accrues to it, the subsequent potential use of some of its conventions in a more formal paper, and the need in this, as in all writing, to imaginatively project oneself into the consciousness of an audience.

Overview: "Informal Freshman Writing of Orally Based Literature and Its Relationship to Formal Writing"

I. Use of orally-based literature (myths and folktales) in the context of journal writing.Applications to formal academic prose.

- -the journal as a bridge between expressionist/personal writing and cognitive/social-based response
- -traditional freewriting responses to readings interspersed with specific creative requirements
- -universality of traditional forms presents an opportunity to overcome cross-cultural problems and prejudices in a multi-cultural freshman class setting

II. Utilization of aetiological myths for journal assignments in the context of other course readings.

- -students provided with sample readings (two North American myths)
- -student assignment to prepare own myths
- -examples given used in conjunction with assigned readings on frontier-era America
- -concepts of coherence and adequate detail in combination with liberty of imaginative response presented to the student in an accessible manner
- -opportunity provided to cross cultural barriers, attenuate effects of marginalization
- -sample student response

III. Folktale Assignment

- -sample readings provided for students
- -universality and cultural specificity of the tale and myth
- -student assignment to prepare own folktale within constraints of the genre
- -connection between demands of myth/folktale assignments and formal essay assignments
- -cognitive/intuitive process of myth creation resembles process of formal argument production
- -folktale variants and multiple myths discourage absolutist views and one-dimensional response
- -the folktale and myth as stylistic models
- -sample student folktale
- -sample list of tale variants

IV. Anecdotal Discussion of Student Responses

- -Successful writing in non-intimidating yet structured format can lead to successful writing in the more intimidating structured format of the formal college essay

Variants of "Snow White" Used for Folktale Assignments

1. Sneewittchen (Little Snow White): German (Wilhelm and Jacob Grimm)

2. Boule-de-Neige (Snowball): French (Madame Morin)

3. Snow Bella: Louisiana (Leota Edwards Claudel)

4. Blanca Rosa and the Forty Thieves: Chilean (Amanda Flores)

5. Myrsina, or Myrtle: Greek (I. Proios)

6. Gold-Tree and Silver-Tree: Scottish (Kenneth Macleod)

-All of the above are reprinted in Making Connections Acrooss the Curriculum (St. Martin's, 1986)

7. Snow White and the Seven Dwarfs: Contemporary American (Anne Sexton)

-From Selected Poems of Anne Sexton. Ed. Diane Wood Middlebrook and Diana Hume Gregory. Houghton Mifflin, 1988.

Variants of "Cinderella" Used for Folktale Assignments

1. Cinderella: French (Charles Perrault)

2. Ashputtle: German (Jacob and Wilhelm Grimm)

3. The Cat Cinderella: Italian (Giambattista Basile)

4. The Chinese "Cinderella": Chinese (Tuan Ch'eng Shih)

5. Cinderella: Contemporary American (Anne Sexton)

-From Writing and Reading Across the Curriculum. Laurence Behrens and Leonard J. Rosen. Little, Brown, 1985. Also reprinted by Academic Publishing Services, UCLA, Fall, 1989.

SAMPLE ASSIGNMENTS, STUDENT RESPONSES, AND READINGS:

Informal Freshman Writing of Orally Based Literature and Its relationship to Formal Writing

English 3 Sharon Luckett

Journal Assignments

Each of the following readings requires a journal response. You may respond to any other readings as well if you feel so inclined. Unless the reading is marked with a star (which indicates a specific type of response), your writing may take a number of forms: standard personal reaction to the reading as a whole, reaction to a particular phrase or concept used by the author, a simple summary of the material, questions that occur to you about it, and so on. Feel free to experiment creatively beyond the requirements; if the mood strikes you to write a poem connected to the reading, or a letter addressed to the author, or an alternate point of view response, go ahead. Just be sure the entry is at least one page in length.

If you have a question concerning a grammatical point, writing in general, or desire information connected with a particular reading, jot any of this down in your journal, and I'll do my best to respond. I'm also interested in exchanging views with you one-on-one; if you'd like my response to your writing, let me know. Neither one of us has an all-encompassing vision!

* Carroll, "Humpty Dumpty" : take on the persona of H.D.
(consult student example #1)

Terkel, "Working"

Morrison, "The Mythological Sources of Abenaki Catholicism"

* Grizzly Bear Legend of the Pacific Northwest (APS): write your own aetiological myth (more details later). (Consult myth)

* Chewing Blackbones, "Old Man and Old Woman: A Blackfoot Indian Myth Retold" (APS): write a second aetiological myth
(consult student example #2)

* Hogan, "First Light" (APS): respond with a poem of your own (optional)
(consult Hogan poem, student example #3)

Tucker, "Endangered Species"

Orwell, "Some Thoughts on the Common Toad" (APS)

Wordsworth, "The World Is Too Much With Us" (APS)

Gould, "Singapore's Patrimony and Matrimony"

* Gardner, "The Compositions of Mozart's Mind": in dialogue form (details later)

* The Cinderella Variants (APS): write your own folktale (details later)
(consult list of variants, student example #4)

APS= reprinted for individual class by Academic Publishing Services, UCLA
All other readings are reprinted in Making Connections Across the Curriculum (St. Martin's, 1986)

Student Example #1

Humpty Dumpty Journal Entry

So there I was, minding my own business when this silly-looking creature wandered up to me. It looked absolutely hideous as it approached with its arms outstretched, as if I were going to fall. Can you believe it; to think that I would fall! And even if I did, well...never mind.

Anyway, as it walked closer, I thought to myself maybe if I ignored it, it would go away; maybe if I didn't even acknowledge its existence, the hairy mutant would go on its way. But no, of course it opened its mouth; and what a tiny mouth it was.As a matter of fact, it was so small, I couldn't see how one could find an adverb thin enough to squeeze through. You know how fat those adverbs get, especially around spring!

Then the monster had the gall to call me an egg. An egg of all things! It was at that point I could tell that this hairless monkey standing below me had "no more sense than a baby" (44). What a silly, stupid creature! It even had a ridiculous name: Alice, of all things. What on earth does Alice mean, you ask? Absolutely nothing. I know, I know, I couldn't believe it myself. I don't know how I could have associated with such an oddity now. I mean, I even allowed her the honor of shaking my hand, being the humble man that I am.

But then, of course, it's not all the child's fault. It could likely have been improper parental supervision. I just pity the child who does not know the difference between a belt and a cravat. I pity the child, with her ignorance. I really do. I really do o o o

umph crrrrack!

Student Example #2

Myth

In the centre of the holy garden of _____, the God of the Greens kept his prize possession: a tree of pearls. It was his most beautiful creation which he treasured more than all others put together. In fact, it was so important to him , he chained a guard to it to make sure no harm came to the tree. Because he was so busy creating vegetation on earth, the God of the Greens was unable to visit his pearl tree more than twice a week, but he felt very confident that it would be carefully taken care of by the guard.

At this time a hairy beast roamed the country whose name was Oyster. He was not a particularly beautiful creature, but was uncontrollably vain. He loved to decorate his hair with treaures he found, which consisted mostly of flowers and berries only, because they were the easiest to come by. He would often be seen admiring himself in the waters for hours on end.

Well, it so happened that as he was passing by the holy garden on his way back from the berry-patch, Oyster spotted the Green God's tree of pearls. Enchanted by the beautiful opalescent colors, Oyster was naturally pulled towards his new treasure. As he approached, however, he noticed a strange-looking creature, who was almost as hairy as himself, chained to the tree. This was a problem! Oyster wanted those pearls; he wanted them more than anything he had ever wanted before.

And so, he devised a plan...

With the grapes he had taken from the berry patch, Oyster made a very strong wine. With the wine, he tantalized the hairy creature chained to the tree, who was actually very thirsty. After drinking five entire bowls full of the wine, the beast dozed off to a heavy sleep. Excited by his success, Oyster then climbed the tree, picked all the pearls, and immediately decorated his body with them. After he had attached every pearl to his body, Oyster ran to the sea to admire himself. Little did he know that below the surface of the water, looking right up at him was the God of the Greens who was almost finished sculpting algae on a reef.

In a crazed and violent motion, without pause, the Green God burst from the water, grabbed hold of the hairy beast who wore his pearls, and threw him into the sea, bashing him against the coral reef where he split into a million pieces. The Green God then forever banished Oyster to the sea where he would be encased in an ugly hard covering forever, leaving the pearls inside the ugly shell. This way, the god knew his pearls would be safe, and Oyster would always be reminded of his vanity and punishment. And this is how oysters were created.

First Light

by Linda Hogan

In early morning
I forget I'm in this world
with crooked chiefs
who make federal deals.

In the first light
I remember who rewards me for living,
not bosses
but singing birds and blue sky.

I know I can bathe and stretch,
make jewelry and love
the witch and wise woman
living inside, needing to be silenced
and put at rest for work's long day.

In the first light
I offer cornmeal
and tobacco.
I say hello to those who came before me,
and to birds
under the eaves,
and budding plants.

I know the old ones are here.
And every morning I remember the song
about how buffalo left through a hole in the sky
and how the grandmothers look out from those holes
watching over us
from there and from there

Student Example #3

Journal Assignment #6: "First Light" Response.

A Poem by__

WHAT AM I?

What am I,
In this society of cut-and-dry
Where men aren't just "men"
and there's a weird need to classify?

What must I be
when I have a double ancestry:
am I the bronze of Aztec gold
or the white of purity?

Oh I get so confused,
but people tell me I must choose.
It seems so unjust to me--
I pick one and the other I'll lose!

I am what I am,
I'm proud to be damned.
And 'though it's a pain,
I'm the best of the lands!

Student Example #4

"Cinderella" Modification

Cinderella was out working on the family car when she saw her brothers approaching her. "We just finished ironing our clothes and we were wondering if you needed anything to be ironed," said the boys. "No thanks," stated Cinderella. "But aren't you going to the dance tonight?" exclaimed Bobby. "Yeah, you know every guy in town is hoping that you'll be there," whined Tony. "Sorry, not tonight," yelled Cinderella. "I've got too many other things to do." So Cinderella continued to work while her brothers walked back to the house.

Two hours later, when Cinderella had fixed the car, she walked in her house only to see her mother and her brothers standing there with large grins on their faces. "Look at what was just delivered here!" Mary, Cinderella's proud mother, exclaimed. Cinderella looked down to see an invitation from the mayor's son, Skip Jones, for the dance. "Oh no," Cinderella sighed. Thinking about Skip did not bring a smile to her face--he was good-looking, but he was also a jerk and he just did not appeal to Cinderella. But, being the nice person that she was, she decided to accept the invitation--with dread. She then went to her room only to find a plump man sitting on her bed.

"What are you doing in here and who are you?" questioned Cinderella. "I am your genie godfather," shouted the strange man. "And I am here to help you get ready by getting you a big beautiful dress and some wonderful pearls and..."

"Listen, genie," said Cinderella, "I do not need your help. It's bad enough that I have to go to the stupid dance, but I am not going to wear a big flouncy dress and look like a fool."

"As you wish," stated the genie. And with one large poof of smoke, he was gone.

Cinderella called up Skip and confirmed their date that evening, but made it very clear that she would provide her OWN transportation to the dance. Then she looked in her closet and picked out a simple black dress to wear. She quickly took a shower and got ready. She then said goodbye to her family and got in the family stationwagon that she had fixed early that day.

Upon arriving at the dance, she saw Skip, who was waiting for her. She went into the dance with him and sat down. For the next two hours, she listened to him talk about himself. She got very bored and decided to leave. Unfortunately, though, her car wouldn't start. So she got under the hood and fixed it once again while all the boys stared in amazement. "Bye Skip," she said. "I'll see you later." As she left, she breathed a heavy sigh of relief. She was rid of him. She realized how stupid it was that she had ever gone with him, because, of all things, she didn't need a man to make her happy.

Myth

Example 1

Before people were on the earth, the Chief of the Sky Spirits grew tired of his home in the Above World, because it was always cold up there. So he made a hole in the sky by turning a stone round and round. Through this hole he pushed snow and ice until he made a great mound that reached from the earth almost to the sky. Later, people named it Mount Shasta.

Then the Sky Spirit stepped from a cloud to the peak and walked down the mountain. When he was about halfway down to the valley below, he thought, "On this mountain there should be trees." He put his finger to the ground here and there, here and there. Wherever his finger touched the ground, a tree began to grow. In his footsteps the snow melted and the water ran down in rivers.

The Sky Spirit broke off the small end of the giant stick he carried from the sky and threw the pieces into the rivers. The long pieces became beaver and otter; the small pieces became fish. From the big end of the stick he made the animals.

Biggest of them all were the grizzly bears. They were covered with hair and they had sharp claws, just as they have today, but they walked on two feet and could talk. They looked so fierce that the Sky Spirit sent them away from him, to live in the forest at the base of the mountain.

When the leaves dropped from the trees, he picked them up, blew upon them, and so made the birds.

Then the Chief of the Sky Spirits decided to stay on the earth, and to bring his family down from the sky. The mountain became their lodge. He made a big fire in the center of the mountain and a hole in the top so that the smoke and sparks could fly out. When he put a big log on the fire, sparks would fly up and the earth would tremble.

Late one spring, while the Sky Spirit and his family were sitting around the fire, the Wind Spirit sent a big storm that shook the top of the mountain. It blew and blew, and roared and roared. Smoke blown back into the lodge hurt their eyes. At last the Sky Spirit said to his youngest daughter, "Go up to the smoke hole and ask the Wind Spirit to blow more gently. Tell him I am afraid he will blow the mountain over."

His little daughter was glad to go. As she started, her father spoke again, "Be careful when you get to the top. Don't put your head out. If you do put it out, the wind may catch you by your hair and blow you away. Just thrust out your arm, make a sign and then speak to the Wind Spirit."

The little girl hurried to the top of the mountain and spoke to the Wind Spirit. As she was about to start back, she remembered that her father had said the ocean could be seen from the top of their lodge. He had made the ocean since the family moved from the sky, and his daughter had never seen it.

She put her head out of the hole and looked toward the west. The Wind Spirit caught her long hair, pulled her out of the mountain and blew her down over the snow and ice. She landed among the scrubby fir trees at the edge of the timber and snow line, her long red hair trailing over the snow.

There Grizzly Bear found her when he was out hunting food for his family. He carried the little girl home with him, wondering who and what she was. Mother Bear took good care of her and brought her up with their family of cubs. The little red-haired girl and the cubs ate together, played together and grew up together.

When she became a young woman, she and the eldest son of the grizzly bears were married. In the years that followed they had many children. The children did not look like their father or like their mother. They were not so hairy as the grizzlies and yet they did not look like spirits either.

All the grizzly bears throughout the forest were proud of these new creatures. They were so pleased and were so kindhearted that they made a lodge for the red-haired mother and her strange looking children. They built the lodge near Mount Shasta—Little Mount Shasta it is called today.

After many years had passed, Mother Grizzly Bear knew that she would soon die. Fearing that she had done wrong in keeping the daughter of the Chief of the Sky Spirits away from her father, she felt that she should send him word and ask his forgiveness. So she asked all the grizzlies to join her at the new lodge they had built. Then she sent her oldest grandson to the top of Mount Shasta, in a cloud, to tell the Spirit Chief where he could find his long-lost daughter.

The father was so glad that he came down the mountainside in giant strides. He hurried so fast that the snow melted off in places under his feet. Even today his tracks can be seen in the rocky path on the south side of Mount Shasta.

As he neared the lodge, he called out, "Is this where my little daughter lives?"

He expected to see a little girl exactly as she had looked when he saw her last. When he saw the strange creatures his daughter was taking care of and learned that they were his grandchildren, he was very angry. A new race had been created, and he had not

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known about it. He frowned on the old grandmother so sternly that she died at once. Then he cursed all the grizzlies.

"Get down on your hands and knees. From this moment all of you grizzlies shall walk on four feet. And you shall never talk again. You have wronged me."

He drove his grandchildren out of the lodge, put his daughter over his shoulder, and climbed back up the mountain. Never again did he come to the forest. Some say that he put out the fire in the center of his lodge and took his daughter back up to the sky to live. Those strange creatures, his grandchildren, scattered and wandered all over the earth. They were the first Indians, the ancestors of all the Indian tribes.

That is why the Indians living around Mount Shasta would never kill a grizzly bear. Whenever one of them was killed by a grizzly, his body was burned on the spot. And for many years all who passed that way cast a stone there until a great pile of stones marked the place of his death." (*Indian Legends of the Pacific Northwest*, ed. Ella E. Clark, University of California Press, 1958: 9–11).*

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